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pleteness, and the altogether desirableness of her, and sighed."—Tom P. Morgan (*C. Gent.*, Mar. 12, 1921). "By this hand in his Jean felt more than ever the loneliness of her." "Here in her quivering throat was the weakness of her, the evidence of her sex."—Zane Grey, (*C. Gent.*, May 28, 1921). "The look of her and that kiss—they've gone hard with me."—Zane Grey (*C. Gent.*, June 11, 1921).

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BALE'S *Kynge Johan*

In a note on 'Bale's *Kynge Johan* and *The Troublesome Raigne*' in *Modern Language Notes* for January, 1921, Mrs. Martin Le Boutillier makes the surprising assertion that 'The source for both was Holinshed's *Chronicles*.' Since Bale died in 1563 and Holinshed's work did not appear till 1577 the suggestion is on the face of it rather improbable, and the further fact that Bale's play was in existence in some form before 1549 (when he mentioned it in his *Scriptorum Summarium*), whereas Holinshed or rather Wolfe did not begin the *Chronicle* till about 1548 (see *D. N. B.*), puts it practically out of the question.

Kynge Johan and the *Troublesome Reign* appear to follow in common a Protestant tradition and it is of course conceivable that there may be a closer connection between them. But it seems on general grounds very unlikely that the anonymous author should have been acquainted with Bale's manuscript.

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A NOTE ON SHELLEY, BLAKE, AND MILTON

In his edition of *Alastor*,¹ Beljame remarks on Shelley's "rap-prochements" with Blake, citing, among other evidence, two parallels noted by H. Buxton Forman in his 1892 edition of Shelley. The first contains the words "the waste wilderness";²

¹ Paris, 1900, pp. 85, 117.

² *Alastor* 54; Blake, *The Marriage of Heaven and Hell*, p. 26 (ed. of 1790).

³ *Alastor* 327, Blake, *l. c.* In *Alastor* the word has sometimes been printed "running."

the second turns on the word "ruining."³ It is, however, as probable that these expressions came from Milton as that they were borrowed from Blake. Near the beginning of *Paradise Regained* (I, 7) are the words "the waste wilderness," and in *Paradise Lost* we read of the fall of Satan and his host from heaven:

Hell heard th' unsufferable noise, Hell saw
Heav'n ruining from Heav'n, and would have fled
Affrighted.

(vi, 867-9.)

Shelley's familiarity with "the sacred Milton," as he calls the earlier poet in the Preface to *Prometheus Unbound*, is so obvious and so often acknowledged as to need no demonstration. This familiarity included *Paradise Regained*, for Dowden says that in the winter of 1814, the year before *Alastor* was written, Shelley in his evening readings "would try his spirit and those of his hearers with the severer beauty of the *Paradise Regained*."⁴ Blake's own source, if a source must be found, is probably Milton also.

Beljame accepts as a further indication of Shelley's indebtedness to Blake his use of the theme of the struggle in mid-air between an eagle and a serpent, which appears twice in *Alastor*,⁵ and is developed at length in *The Revolt of Islam* (I, viii-xiv). Such a contest is the subject of one of Blake's illustrations. But Shelley may be following the *Iliad*, where we read:

"A bird had appeared to them, an eagle of lofty flight. . . . In its talons it bore a blood-red monstrous snake, alive, and struggling still; yea, not yet had it forgotten the joy of battle, but writhed backward and smote the bird that held it on the breast, beside the neck, and the bird cast it from him down to the earth, in sore pain, and dropped it in the midst of the throng; then with a cry sped away down the gusts of the wind."⁶

Mrs. Shelley⁷ tells us that in 1817, the year of the composition of *The Revolt of Islam*, the *Iliad* was part of her husband's reading. *Alastor* is of earlier date, but hardly antedates Shelley's acquaintance with Homer.

These facts suggest that we should be cautious in using similarities as proofs of the influence of one poet on another.

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³ *Life of Shelley* 1, 472.

⁵ Lines 227-32 and 325. In the second passage a vulture replaces the eagle; cf. *Prometheus Unbound* III, i, 72.

⁶ XII, 200-7, translation of Lang, Leaf, and Myers.

⁷ *The Poems of Shelley, Oxford Edition, Note on Poems of 1817*.